



# JAPANISCHE KRIEGSBILDER

(Japanese War Pictures)


instrumentiert von

**OTOKAR WÖBER**

Aus „Shogaku shoka“, Klavierbearbeitungen japanischer  
Volksmelodien von Georg Capellen

Partitur  
3 M. n.

28 Orchesterstimmen  
je 30 P. n.



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# Japanische Kriegsbilder. | Japanese War Pictures.

## Nº 1. Shōtai.

Instrumentiert von Ottokar Wöber.

Exerzierlied.

Drill-Song.

*Allegro moderato.*

Flauto. *f*

Flauto piccolo. *f*

Oboi. *f*

Clarinetti in C.

Fagotti.

I. II. *f*

Corni in F.

III. IV.

Trombe in F. *a 2 sempre staccato*

Tromboni I. II.

Trombone III e Tuba. *Trombone III.*

Castagnetti e Triangolo.

Tamburo.

Gran Cassa e Piatti. *Gr. C. Piatti.*

*Allegro moderato.*

Violino I.

Violino II.

Viola.

Violoncelli. *pizz.*

Contrabasso. *pizz.*

*\* Schlag mit dem Pogen auf die Decke des Instrumentes.*

[illegible]

This page contains three systems of musical notation, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has five staves, the second has six, and the third has five. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on complex rhythmic patterns and melodic lines. The page is numbered 3 in the top right corner.



4 *Andante. In straffem Marschrhythmus*

*Andante.*

This image shows a handwritten musical score for a piano piece. The score is written on multiple staves, with some staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent feature is the use of triplets, indicated by a '3' over a group of notes. The score is written in a style that suggests it is a personal or working manuscript, with some ink bleed-through visible from the reverse side. The overall layout is organized into measures by vertical bar lines, and the staves are clearly delineated.

This musical score, identified as Part B. 1845, is written for a large ensemble, likely a string orchestra or chamber group. It consists of 18 staves, organized into three systems of six staves each. The notation is complex, featuring a variety of rhythmic patterns and melodic lines. The first system (staves 1-6) includes several measures with triplets (marked with a '3') and sixteenth-note passages. The second system (staves 7-12) contains a significant amount of rests, particularly in the upper staves, suggesting a section where certain instruments are silent. The third system (staves 13-18) resumes the melodic and rhythmic activity, with the lower staves (16-18) showing a steady eighth-note accompaniment. The notation includes various note values, rests, and dynamic markings, all set against a background of a key signature with two flats and a common time signature.



## Übergang. Transition.

*ritard.*

Flauto.

Flauto piccolo.

Oboi.

Clarineti in C.

Fagotti.

I. II.  
Corni in F.

III. IV.

Trombe in F.

Tromboni I. II.

Trombone III  
e Tuba.

Castagnetti  
e Triangolo.

Tamburo.

Gran Cassa  
e Piatti.

Violino I.

Violino II.

Viola.

Violoncelli.

Contrabasso.

*ritard.*

Nº 3. Kimi ga yo.  
Nationalhymne. National Hymn.

*Andante.*

Flauto.

Flauto piccolo.

Oboi.

Clarineti in C.

Fagotti.

I. II.  
Corni in F.

III. IV.

Trombe in F.

Tromboni I. II.

Trombone III  
e Tuba.

Castagnetti  
e Triangolo.

Tamburo.

Gran Cassa  
e Piatti.

*Andante.*

Violino I.

Violino II.

Viola.

Violoncelli.

Contrabasso.

Handwritten musical score for Part B. 1845, page 9. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. The key signature is B-flat major (two flats). The first system includes a "muta piccolo" instruction. The second system has mostly empty staves. The third system continues the musical notation.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into several systems, each containing multiple staves. The first system includes a piccolo part marked 'mf' and 'Piccolo.' The second system includes a section marked 'mf' and 'Tutti.' The third system includes a section marked 'p.' and 'div.' The score is written in a clear, professional style, with various musical notations and dynamic markings. The page number '10' is visible in the top left corner.

This is a handwritten musical score for a piece titled "Part. B. 1845." The score is written on 18 staves, organized into three systems of six staves each. The notation is complex, featuring a variety of musical symbols including chords, arpeggios, and melodic lines. The first system (staves 1-6) begins with a treble clef and a key signature of one flat (B-flat). The second system (staves 7-12) continues the composition with similar notation. The third system (staves 13-18) concludes the piece. The handwriting is clear and legible, with some decorative flourishes. The score is written on aged, slightly yellowed paper.

This musical score is for Part B. 1345 and consists of 12 staves. The notation is as follows:

- Staff 1:** Treble clef, key signature of two flats (B-flat, E-flat). It contains a series of chords and rests.
- Staff 2:** Treble clef, key signature of two flats. It contains a series of chords and rests.
- Staff 3:** Treble clef, key signature of two flats. It contains a series of chords and rests.
- Staff 4:** Treble clef, key signature of two flats. It contains a series of chords and rests.
- Staff 5:** Bass clef, key signature of two flats. It contains a series of chords and rests.
- Staff 6:** Treble clef, key signature of two flats. It contains a series of chords and rests.
- Staff 7:** Treble clef, key signature of two flats. It contains a series of chords and rests.
- Staff 8:** Treble clef, key signature of two flats. It contains a series of chords and rests.
- Staff 9:** Treble clef, key signature of two flats. It contains a series of chords and rests.
- Staff 10:** Treble clef, key signature of two flats. It contains a series of chords and rests.
- Staff 11:** Treble clef, key signature of two flats. It contains a series of chords and rests.
- Staff 12:** Bass clef, key signature of two flats. It contains a series of chords and rests.

The score includes several dynamic markings and performance instructions:

- Tutti.** (Tutti) is written below the 10th staff.
- Platti.** (Platti) is written below the 11th staff.

The score is written in a key signature of two flats (B-flat, E-flat) and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.



#### Nº 4. Miyasan.

Mein Prinz, Reiterlied.

## My Prince, Rider's Song.

*Allegro.*

Flauto.

Flauto piccolo.

Oboi.

Clarineti in C.

Fagotti.

I. II.

Corni in F.

III. IV.

Trombe in F.

Tromboni I. II.

Trombone III e Tuba.

Castagnetti e Triangolo.

Tamburo.

Gran Cassa e Piatti.

*Allagro. leicht.*

Violino I.

Violino II.

Viola.

Violoncelli.

Contrabasso.

*rit.**a Tempo.*

First system of musical notation. It features five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom staff is for the Double Bass. The tempo markings *rit.* and *a Tempo.* are placed above the staves. The word *Piccola* is written above the Violoncello staff. The music includes various rhythmic patterns and dynamic markings such as *f* and *ff*.

Second system of musical notation, continuing the piece. It features five staves for the string quartet and Double Bass. The tempo markings *rit.* and *a Tempo.* are repeated. The word *Piccola* is also present. The music includes various rhythmic patterns and dynamic markings such as *f*, *ff*, and *a 2*.

Third system of musical notation, continuing the piece. It features five staves for the string quartet and Double Bass. The tempo markings *rit.* and *a Tempo.* are repeated. The word *Piccola* is also present. The music includes various rhythmic patterns and dynamic markings such as *p*, *cresc.*, and *arco*.

[illegible]

*muta in fl. piu. a Tempo.*

*muta in fl. pr.*

*Tutti.*

*a Tempo.*

arco

arco

arco

This page of musical notation, labeled 'Part. B 1845.', contains two systems of staves. The first system consists of 11 staves, and the second system consists of 7 staves. The notation is complex, featuring numerous triplets (indicated by a '3' over a group of notes), sixteenth notes, and various rests. The key signature is B-flat major (two flats). The notation is written in a style typical of 19th-century musical manuscripts, with a focus on intricate rhythmic patterns. The first system ends with a double bar line, and the second system continues the musical piece. The notation is dense, with many notes and rests, and includes some dynamic markings like 'p' (piano) and 'f' (forte). The page number '17' is in the top right corner.

*Allegro moderato.*

First system of musical notation, measures 1-16. The tempo is marked *Allegro moderato.* The score includes piano introduction with a melody in the right hand and accompaniment in the left. The key signature has one sharp (F#).

*Trombone III.**a 2**sempre staccato*\* *Allegro moderato.*

Second system of musical notation, measures 17-32. The tempo is marked *\* Allegro moderato.* The score continues the piano introduction with a melody in the right hand and accompaniment in the left. The key signature has one sharp (F#).

\* *come sopra*



The musical score is written for a large ensemble, including strings, woodwinds, and percussion. The score is divided into three systems, each with five staves. The first system includes a string section (violin I, violin II, viola, cello, and double bass) and a woodwind section (flute, oboe, and bassoon). The second system includes a string section (violin I, violin II, viola, cello, and double bass) and a woodwind section (flute, oboe, and bassoon). The third system includes a string section (violin I, violin II, viola, cello, and double bass) and a woodwind section (flute, oboe, and bassoon). The score features complex rhythmic patterns and dynamic markings such as *mf*, *pp*, and *p*. The percussion part includes a section for castagnettes, marked *Castagnetten.*

This page contains three systems of musical notation, each consisting of five staves. The notation is written in a single system across the page, with each system of staves connected by a brace on the left. The first system includes various musical notes, rests, and dynamic markings such as *ff* and *ffz*. The second system features a mix of eighth and sixteenth notes, with some staves containing rests. The third system continues the musical composition with similar note values and rests. The page is numbered 20 in the top left corner.

*Andante.*

27

The first system of the musical score consists of five measures. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music includes various chords, some with triplets (indicated by a '3' over the notes), and single notes. The notation is in a standard musical style with stems, beams, and accidentals.

The second system of the musical score consists of five measures. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music includes various chords, some with triplets (indicated by a '3' over the notes), and single notes. The notation is in a standard musical style with stems, beams, and accidentals.

*Andante.*

The third system of the musical score consists of five measures. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music includes various chords, some with triplets (indicated by a '3' over the notes), and single notes. The notation is in a standard musical style with stems, beams, and accidentals.

This musical score is for Part B. 1845 and consists of three systems of staves. The first system has five staves: a grand staff (treble and bass clef) and three single staves (two treble, one bass). The second system has five staves: a grand staff and three single staves. The third system has five staves: a grand staff and three single staves. The music is in 4/4 time and features a variety of musical notation, including chords, single notes, and rests. The key signature is one flat (B-flat). The first system includes a vocal line with lyrics "as" and "v". The second system includes a vocal line with lyrics "as" and "v". The third system includes a vocal line with lyrics "as" and "v".

The musical score is divided into three systems, each containing five staves. The first system (top) features complex rhythmic patterns, including triplets and sixteenth notes, across all staves. The second system (middle) shows a more sparse arrangement, with the first two staves containing rests and the third staff beginning with a melodic line marked 'a3'. The third system (bottom) returns to a more active texture with sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4.

*ritard.*

This musical score, labeled "Part. B. 1845.", consists of two systems of staves. The first system contains 10 staves, and the second system contains 7 staves. The notation is complex, featuring various musical symbols such as notes, rests, slurs, and triplets. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes several dynamic markings, including *ritard.* (ritardando) and *div.* (diviso). The notation is written in a style typical of 19th-century musical manuscripts, with a focus on intricate melodic and harmonic development. The first system begins with a *ritard.* marking, and the second system also features a *ritard.* marking. The score is a single page, numbered 24 in the top left corner.



This is a page of a musical score, likely for a symphony, featuring multiple staves with various instruments. The score is written in G major (one sharp) and 4/4 time. The page is numbered '1' in the top right corner.

The instruments and parts visible include:

- Violins I and II:** The top two staves, marked *mf* (mezzo-forte).
- Violas:** The third staff, marked *mf*.
- Celli:** The fourth staff, marked *mf*.
- Double Basses:** The fifth staff, marked *mf*.
- Flutes:** The sixth staff, marked *mf*.
- Oboes:** The seventh staff, marked *mf*.
- Bassoons:** The eighth staff, marked *mf*.
- Clarinets:** The ninth staff, marked *mf*.
- Trumpets:** The tenth staff, marked *mf*.
- Trombones:** The eleventh staff, marked *mf*.
- Tuba:** The twelfth staff, marked *mf*.
- Timpani:** The thirteenth staff, marked *mf*.
- String Basses:** The fourteenth staff, marked *mf*.
- String Trebles:** The fifteenth staff, marked *mf*.

The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a tempo marking of *Andante*. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4.

This page of musical notation, identified as Part B. 1845, contains two systems of staves. The first system consists of eight staves, and the second system consists of six staves. The notation is complex, featuring a variety of note values, rests, and dynamic markings. A prominent piano introduction is visible in the lower right of the second system, marked with a 'p' and a fermata. The overall style is characteristic of 19th-century musical manuscripts.

Handwritten musical score for Part B. 1845, page 27. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo). The key signature is B-flat major, and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

# Vaterländische Lieder und Gesänge.

- Becker, A.**, Op. 53. 6 Lieder und Gesänge für Chöre und höhere Lehranstalten mit und ohne Pianoforte. Partitur *M* 2.—. Chorstimmen, 4 Hefte je . . . . . — 60  
 Nr. 4. Hurrah Strassburg »Ihr Jäger, was knallen« (von *Martin*), theilweise 7stimmig ohne Begleitung. — 5. »Herrlich auferstanden« (von *J. Wolff*), 4stimmig mit Pianoforte-Begleitung.
- **Op. 53 Nr. 5.** »Herrlich auferstanden.« (Gedicht von *J. Wolff*) Bearbeitung für gemischten Chor mit Orchester. Partitur *M* 3.—. Orchesterstimmen, 26 Hefte je *M* —30. Chorstimmen, 4 Hefte. . . . . je — 15
- Beethoven, L. van**, Schlussgesang aus: Die gute Nachricht, »Germania, wie stehst du« für 1 Bassstimme mit Chor und Orch. Partitur *M* 1.—. Orchesterstimmen, 17 Hefte je *M* —30. Solostimmen und 4 Chorstimmen . . . . . je — 15
- Bönicke, H.**, Op. 10. 4 Lieder für Männerstimmen. Partitur *M* 1.—. Chorstimmen, 4 Hefte . . . . . je — 30  
 Nr. 1. Im Vaterland! (*R. Reinick*.)
- Cavallo, J. N.**, Op. 18. 7 Landsknechtslieder des 16. Jahrhunderts für 4stimmigen Männerchor. Partitur *M* 1.—. Chorstimmen, 4 Hefte . . . . . je — 30  
 Nr. 5. Beim wälschen Wein. »Deutsch ist meine Art und Weisheit«.
- Cebrian, Ad.**, Musik zum Festspiel »Sedan« von *G. Thourer*. Bearbeitet und in den Melodramen neu komponirt. Klavierauszug mit Text *M* 1.50. Chorstimmen, 4 Hefte je *M* —30. 4 Instrumentalstimmen (Flöten, Trompeten, Trommeln, Pauken) je *M* —30. Textbuch . . . . . — 25
- Daraus einzeln: »Gebet während der Schlacht« und Choral: Sopran und Alt zusammen *M* —.05. »Gebet während der Schlacht«, »Schildwache« und Choral: Tenor und Bass . . . . . je — 10
- Der deutschen Flotte vom Alten am Chiemsee**, für eine Singstimme mit Pianoforte. Melodie nach *J. Haydn* . . . . . 1 —
- Dietrich, H.**, Wacht im Meer (Deutsches Flaggenlied) für eine Singstimme mit Pianoforte . . . . . 1 —
- Eichborn, H.**, Op. 14. Der Deutschen Wahrspruch, für Männerchor mit Orchester oder Pianoforte. Partitur in Abschrift. 17 Orchesterstimmen je *M* —30, 4 Chorstimmen je *M* —15, Ausgabe mit Pianoforte . . . . . 1 —
- Geissler, C.**, Op. 12. E. Reiniger's Soldatenlieder für 4 Männerstimmen. Heft I. Stimmen. . . . . 1 —  
 Nr. 3. Gott, König und Vaterland. »Wenn je in trüben Stunden«. — 4. Das Vaterland. »Mein Vaterland«.
- Gerlach, Th.**, Op. 7. Vaterlandslied »Vaterland, du starkes« für Männerchor mit Begleitung von Blasinstrumenten und Pauken. Partitur mit untergelegt. Klavierauszug *M* 2.—. Orchesterstimmen, 12 Hefte je *M* —30, Chorstimmen, 4 Hefte . . . . . je — 30
- **Op. 13.** Patriotische Lieder für 4stimmigen Männerchor. Partitur vollständig *M* 1.—. Jede Stimme einer Nummer . . . . . — 15  
 Nr. 1. Die neue Wacht (*Jul. Metzke*). — 2. Politisches Trinklied (*Jul. Metzke*). — 3. Herrlich auferstanden (*Jul. Wolff*). — 4. Deutsches Bannerlied (*Th. Souchay*). — 5. An das Vaterland (*Ludw. Uhland*).
- Goldschmidt, A. von**, Lieder und Gesänge für eine Singstimme mit Pianoforte. Nr. 5. Vom Rhein. »Wie mächtig zieht's mich immer wieder« . . . . . — 30
- Hauser, M. H.**, Op. 13. 6 Lieder für 4stimmigen Männerchor. Partitur *M* 1.—. Chorstimmen, 4 Hefte je . . . . . — 30  
 Nr. 5. Kriegslied. »Und wenn uns nichts mehr übrig blieb«.
- Hofmann, H.**, Op. 106. Hymnus an Kaiser Wilhelm II. Für Männerchor und Infanteriemusik. Partitur *M* 2.—. Orchesterstimmen, 30 Hefte je *M* —30. Chorstimmen, 4 Hefte je *M* —30. Für Pianoforte zu 4 Händen. . . . . 1 —
- Holstein, Fr. von**, Op. 35. 6 Lieder für Männerchor. Partitur *M* 1.—. Chorstimmen, 4 Hefte je . . . . . — 30  
 Nr. 6. Kriegslied. »Die Fahnen wehn, auf, in's Gewehr«.
- Lassen, Ed.**, Domine salvum fac regem nostrum, für gemischten Chor, Orchester und Orgel. Partitur *M* 3.—. Klavierauszug *M* 1.—. Chorstimmen, 4 Hefte je . . . . . — 15
- Lenz, L.**, Op. 37. 4stimmige Liederchöre für Männerstimmen. Heft I. Partitur *M* 1.—. Chorstimmen, 4 Hefte je . . . . . — 30  
 Nr. 4. Der Badische Grenadier 1809. »Wohl auf, die Fahnen wehn«.
- Heft II. Partitur *M* 1.—. Chorstimmen, 4 Hefte je . . . . . — 30  
 Nr. 2. Deutsches Kriegslied. »Der Gott, der Eisen wachsen liess«.
- Loewe, C.**, Hohenzollern-Album. Herausgegeben von *Dr. M. Runze*. Bd. I. Für vierst. Männergesang. 1. Abthlg.: Für a cap.—Gesang. 2. Abthlg.: Mit Begl. d. Pfte. Part. gr. 8<sup>o</sup>. (V.A. 1627) 3 —  
 Chorstimmen (V.A. 1640/43) . . . . . je 1 —  
 Bd. II. Balladen u. Gesänge für eine Singst. mit Begleit. des Pianoforte (V.A. 1628) . . . . . 3 —

- Mendelssohn Bartholdy, F.**, Op. 76. 4 Lieder für 4stimmigen Männerchor. Nr. 3. Lied der Deutschen in Lyon. »Was uns eint als deutsche Brüder«. Partitur 45 *g*. Chorstimmen, 4 Hefte je — Op. 88. Nr. 5. Deutschland. »Durch tiefe Nacht ein Brausen zieht«. Für gemischten Chor. Partitur 45 *g*. Chorstimmen, 4 Hefte je — Dasselbe für Männerchor gesetzt von *Perfall*. Partitur 45 *g*. Chorstimmen, 4 Hefte je . . . . .
- Naumann, E.**, Op. 14. Salvum fac regem, für Männerchor (a capella). Partitur 45 *g*. Chorstimmen, 4 Hefte . . . . . je
- Ramann, Br.**, Op. 25. Schwert und Minne. Liedercyklus für 1 Singstimme mit Pianoforte . . . . .  
 Nr. 1. Einleitung. — 2. Zeichen. — 3. Unmuth. — 4. Abschied. — 5. Auf der Feldwacht. — 6. Kriegslied. — 7. Zwischenspiel. — 8. Ruhe in der Nacht. — 9. Der Freiheit Wiederkehr. — 10. Der Friedensbote.
- Reinecke, C.**, Op. 56. Schlachtlied für 2 Männerchöre mit Orchester. Partitur *M* 3.—. Orchesterstimmen, 25 Hefte je *M* —30. Chorstimmen, 4 Hefte je *M* —30. Klavierauszug . . . . .
- Rietz, Jul.**, Op. 12. Altdeutscher Schlachtgesang für 1stimmigen Männerchor und Orchester. Partitur *M* 3.—. Orchesterstimmen, 20 Hefte je 30 *g*, Chorstimmen, 1 Heft *M* —30. Klavierauszug — Op. 51. Das grosse deutsche Vaterland. »Dem deutschen Volk ein Ruf erscholl«. Hymnus für eine Bass-Solostimme, Chor und Orchester. Partitur *M* 3.—. Orchesterstimmen, 25 Hefte je *M* —30. Chorstimmen: a) Ausgabe für gemischten Chor, 4 Hefte je *M* —30.; b) Ausgabe für Männerchor, 4 Hefte je *M* —30. Klavierauszug für gemischten oder für Männerchor . . . . . je
- Schubert, Fr.**, Op. 157. Am Geburtstage des Kaisers. Für gemischten Chor mit Orchesterbegleit. Partitur *M* —60, Chorst. 4 Hefte je
- Schumann, Rob.**, Der deutsche Rhein. Patriotisches Lied für eine Singstimme mit Chor. . . . .
- Schweida, R.**, Op. 11. 8 Lieder für 4stimmigen Männerchor. Partitur *M* 1.50. Chorstimmen, 4 Hefte . . . . . je  
 Nr. 8. Bundeslied. »Wo Muth und Kraft in deutschen Seelen flammen«. (Mit Begleitung von 6 Waldhörnern.)
- Seyffardt, E. H.**, Op. 25. Aus Deutschlands grosser Zeit. (Dichtung von *Adolf Kiepert*.) Konzert-Kantate in 3 Theilen für 4 Solostimmen, gemischten Chor, Männerchor und Orchester. (Orgel ad lib.) Partitur *M* 75.—, Klavierauszug *M* 10.—, Prachtausgabe *M* 12.—, Orchesterstimmen *M* 80.—. Dublirstimmen: Violine I und II, Bratsche und Violoncell je *M* 5.—, Kontrabass *M* 4.—, 4 Chorstimmen je *M* 2.—. Textbuch. . . . .
- (Das Material ist auch leihweise zu beziehen.)
- Hieraus einzeln erschienen:
- Nr. 1. Am Rhein. »Wenn ich an deinem Ufer stehe.« Für Bariton
- 14. Gebet. »Du Herr der Welt, der alle Thränen zählt.« Für Alt oder Mezzo-Sopran . . . . .
- 15. Im Feld. »Nacht deckt die Erde.« Recitativ f. Barit. u. Tenor
- 16. Arie. »Der Mond geht auf so licht und rein.« Für Tenor
- 17. Gebet vor der Schlacht. »Herr, zu deinen lichten Höhen.« Für Männerchor . . . . .
- 15, 16, 17 zusammen. Partitur . . . . .
- 19. Deutschlands Auferstehung. »Das deutsche Reich, seit alter Zeit verfallen.« Für Bariton . . . . .
- 20. Deutsche Dank- und Siegeshymne. »Herr über'm Sternenzelt.« Für Männerchor . . . . .
- 19, 20 zusammen. Partitur . . . . .
- 22. Arie. »Wo find' ich Einsamkeit für meinen Schmerz.« Für Alt oder Mezzo-Sopran . . . . .
- 26, 27. Einzugsfeier. Für Orchester. Partitur . . . . .
- 8, 9, 24 zusammen. Chorstimmen . . . . . je
- Wilhelm, Karl**, 62 Lieder f. d. heranwachsende Jugend (1- u. 2-stimm.) mit Begleitung des Pianoforte (V.A. 331) . . . . .  
 Nr. 17. Die Wacht am Rhein. »Es braust ein Ruf.« — 56. Vaterlandslied. »Ich bin ein deutsches Mädchen.« — 62. Zur Geburtstagsfeier des Kaisers. »Heil Kaiser Wilhelm«.
- 72 Lieder und Gesänge für eine Singst. mit Pianoforte (V.A. 330)  
 Nr. 8. Der deutsche Rhein. »Sie sollen ihn nicht haben.« — 40. Unsere Lösung. »Trompeten erschallen.« — 54. Die Wacht am Rhein. »Es braust ein Ruf.« 72. Deutschlands Siegesdank. »Das war in heisser Erntezeit.«
- Wöhler, W.**, Vor Strassburg! Lied für 1 mittlere Stimme mit Klavierbegleitung . . . . .
- Wohlfahrt, Heinr.**, Op. 75. 8 Kinderlieder mit Klavierbegl. (V.A. 1014)  
 Nr. 7. Mein Vaterland. »Treue Liebe bis zum Grabe«